Summer in Tyrol: Seeing Europe from a Canadian Car.

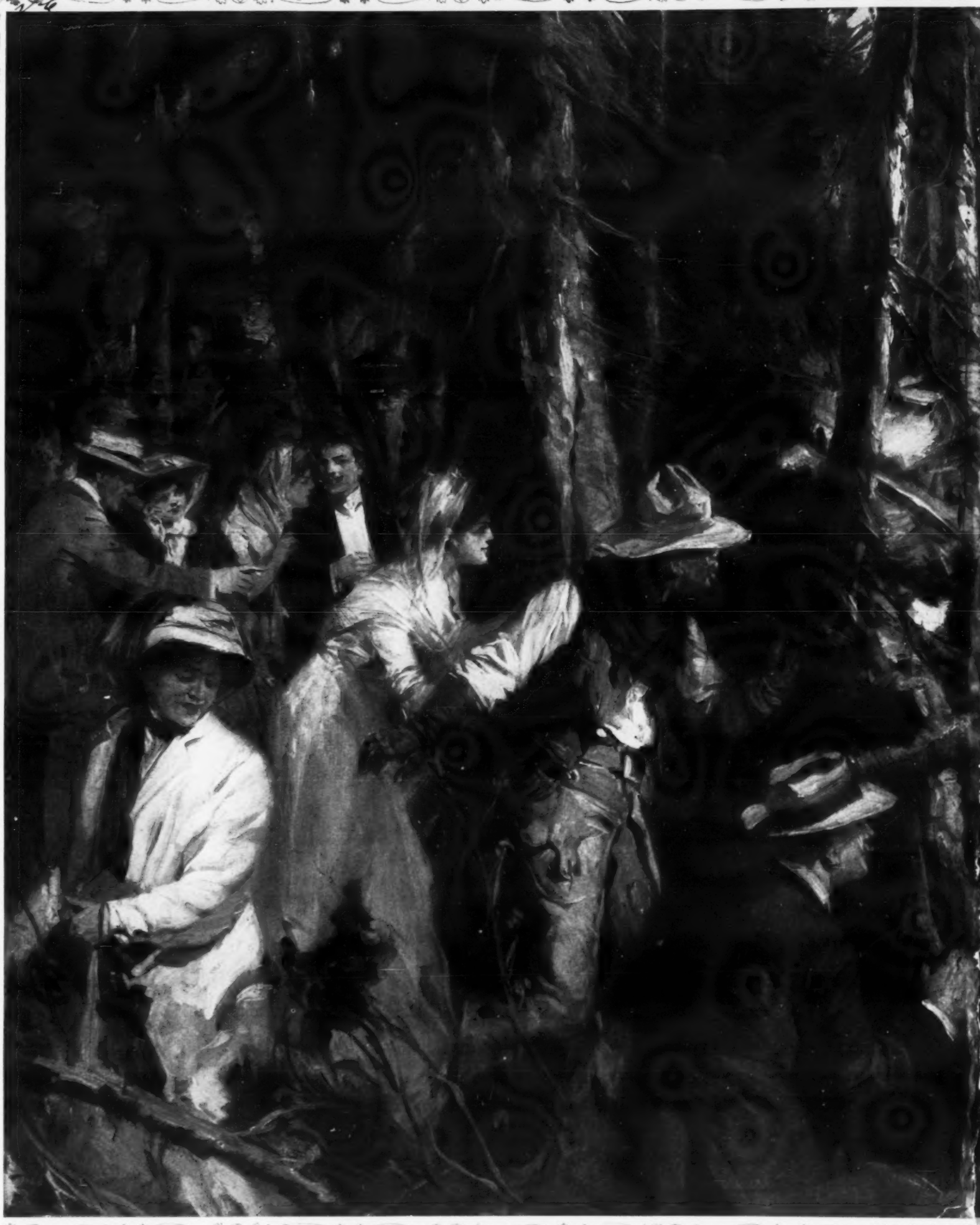
FROM THE PAINTING BY CYRUS CUNEO, R.O.I.

NATURE'S PICTURES "ON THE LINE": VIEWING AUSTRIAN SPLENDOURS FROM AN OBSERVATION-CAR.

With its romantic landscapes, its many historic associations, and its hospitable, cultured people, Tyrol has an irresistible appeal for every traveller. The Government at Vienna is continually constructing new mountain-railways to make this fascinating region still more accessible. Tyrol draws visitors to Austria in ever-increasing numbers, and from all over the world, and is fortunately of such extent that it cannot be overcrowded for many years to come. Happiest of all was the idea of introducing the Canadian Pacific Observation-Cars on the most picturesque routes of the Austrian State Railways. The lessons learned by the engineers in the Canadian Rockies are now being applied for the benefit of Austrian travel. The tourist from Canada and Western America will feel at home in the heart of Europe, and the ordinary Englishman who visits Tyrol will bless the latest enterprise undertaken for his benefit.

WILD BEASTS AS AFTER-DINNER IT

DRAWN BY OUR



WATCHING THE BEARS FEED: VISITORS TO LAKE LOUISE FIND PATIENCE AND LENG

Mr. Cuneo illustrates a very curious incident, but one which is comparatively common at Lake Louise, Laggan, Canada nothing less than visitors watching wild beasts feeding quite unconscious of their proximity to man. Our Artist writes: "A very interesting sight in the Rockies is to see the bears A littl- way from the chalet is a clearing where all the refuse is dumped. Almost every evening the animals come down there to feed. The visitors stroll

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TERTAINERS: BRUIN AS A "TURN."

CYRUS CUNEO, R.O.I.

ENCE REWARDED BY THE COMING OF THE ANIMALS ON A SUMMER'S EVENING.

dinner and creep cautiously near, well hidden behind the trees. They wait in silence, and at last are rewarded by hearing crackling in the under-
th, and slowly a black mountain bear emerges from the forest. He stands and sniffs for a few minutes, and then, finding everything still, makes his
to the centre, and starts searching for a choice morsel. Sometimes as many as three or four bears can be seen at once."

By a Famous French Etcher: A Beautiful Example of Etienne's Work.

FROM A MASTER'S NEEDLE. I.—"THE WOMAN WITH THE APPLE."

FROM THE DRY-POINT BY ADRIEN ETIENNE; PUBLISHED BY THE MAISON DEVAMBEZ.

NESS.

By a Famous French Etcher: A Beautiful Example of Etienne's Work.

FROM A MASTER'S NEEDLE. II.—"THE WOMAN IN THE VELVET DRESS."

From the Dry-Point by Adrien Etienne; Published by the Maison Devambez.

SUPERSTITIONS OF THE PAST: VOICES OF GODS IN WOOD AND BRASS.

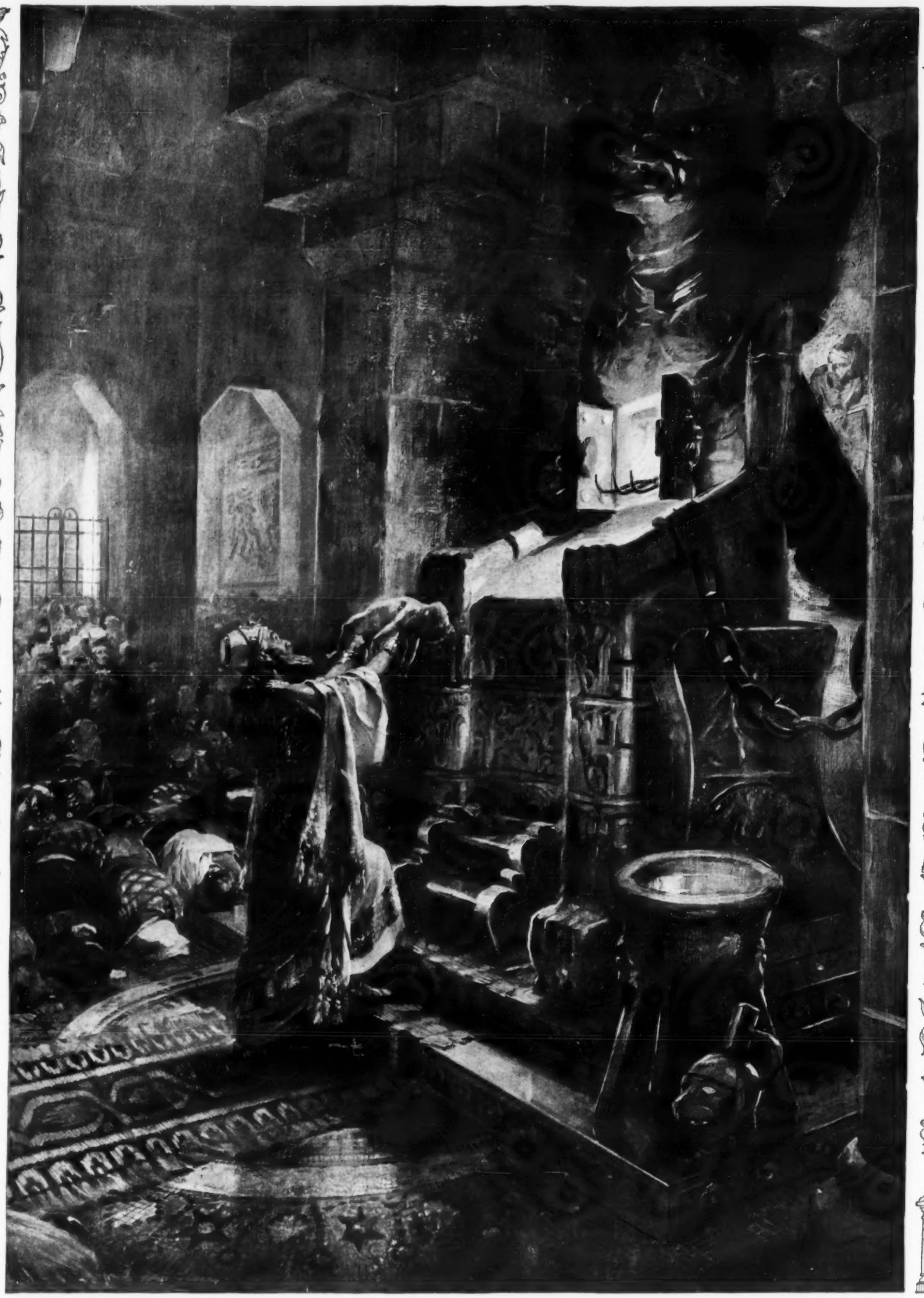
DRAWN BY ANDRÉ CASTAIGNE.

CONSULTING DODONA, THE MOST ANCIENT ORACLE IN GREECE: THE WILL OF THE DEITY EXPRESSED BY THE SOUND OF WIND-STIRRED BRANCHES AND METAL VESSELS.

Dodona, the most ancient oracle in Greece, held sway in Epirus, was dedicated to Zeus, and was founded by the Pelasgians. It gave its answers from high beech-trees or from oaks, and the will of the god was expressed by the sound of the wind rushing through the branches, and by the clatter of brazen vessels hung from those branches in order to make the oracle's responses more audible. At first the mystic noises were interpreted by men; later, by old women. The oracle was at its height in the Heroic Age. In historical times, it lost much of its power from the fact that the Oracle of Delphi gained so strong a hold. The temple of Dodona, which stood at the base of Mount Tomarus, on the borders of Thesprotia, was destroyed, in 219 B.C., by Dorimachus, who, chosen general of the Ætolians, ravaged Epirus.

SUPERSTITIONS OF THE PAST: SATISFYING THE SUN'S DESTRUCTIVENESS.

DRAWN BY ANDRÉ CASTAIGNE.

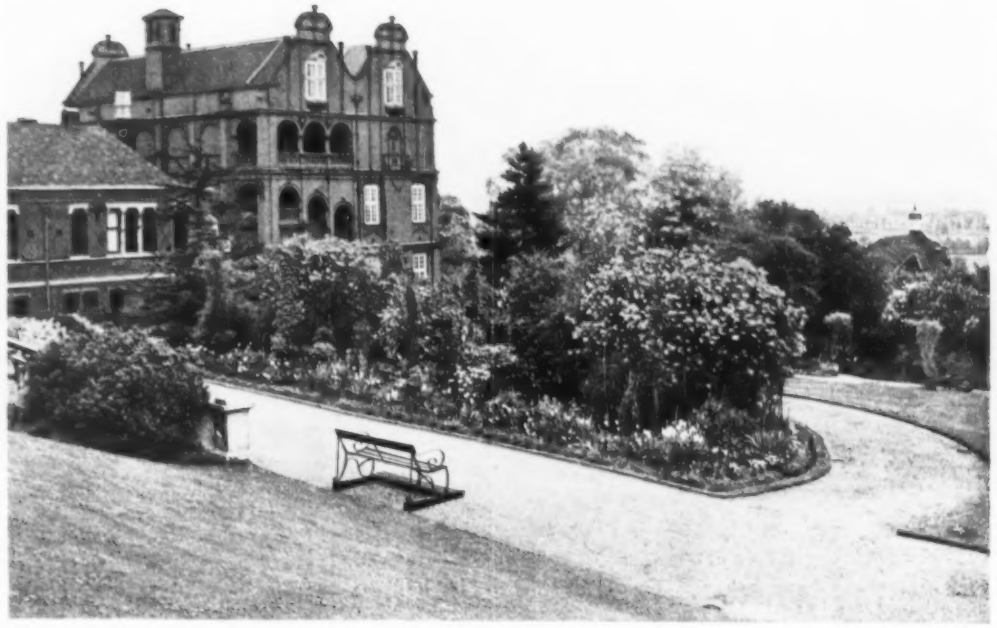


THE WORSHIP OF BAAL: A PRIEST AT CARTHAGE ABOUT TO THRUST A HUMAN SACRIFICE INTO THE FIERY FURNACE THROUGH THE OPENING IN THE BRAZEN BREAST OF MOLOCH.

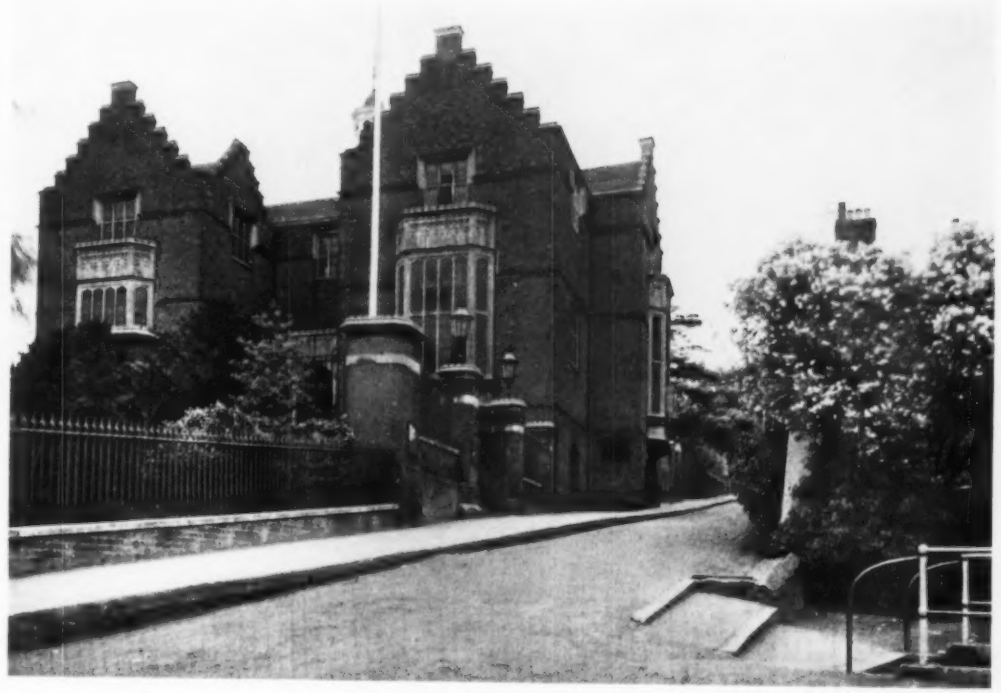
Moloch, mentioned in the Old Testament as an idol of the Ammonites, was worshipped throughout the Semitic and Canaanitish tribes. A form of Baal, the Sun God, he typified the destructive aspect of the sun. He was brazen and had a bull's head; while in his breast was an opening through which the sacrifices were thrust, to fall into a blazing furnace. Whether the victims were killed before this or were burned alive is disputed. Moloch-worship was introduced into Israel at various periods. Solomon erected an altar on the Mount of Olives; under Ahaz and Manasseh children fed the fire of the idol at Tophet, in the Valley of Hinnom. There are authorities who hold that the Israelites regarded "Moloch" as a name of Jehovah; and that the prophets really aimed their reproaches against the sacrifice of children. These rites of Moloch were officially suppressed at Carthage by the Emperor Tiberius (14-37 A.D.).

Scene of a Summer Visit by the King: "The Hill"—by Natural-Colour Photography.

NATURAL-COLOUR PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY W. E. GRAY.

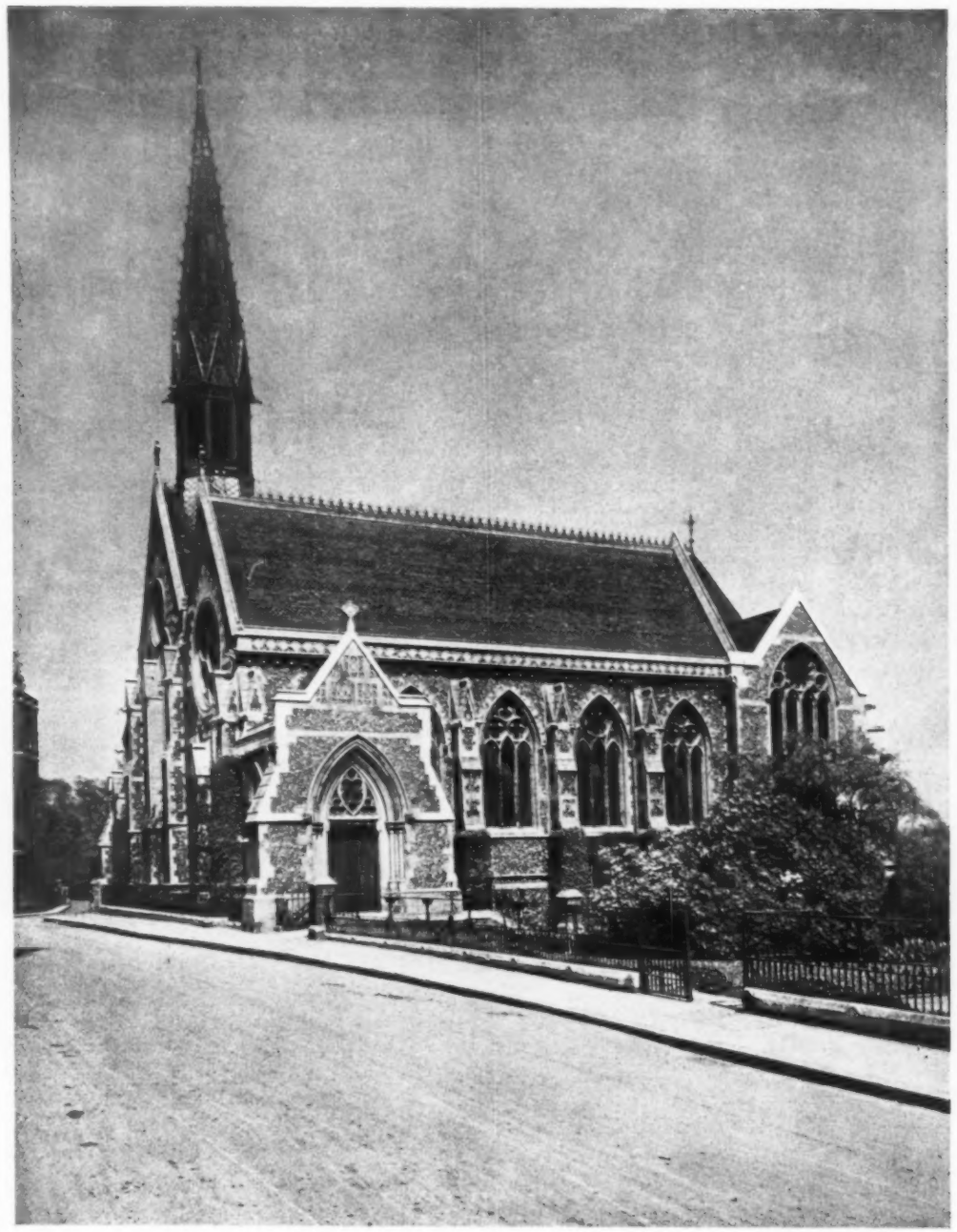


Named after One who was Head-master for Six-and-twenty Years: The Butler Museum, seen from the Terrace.



Containing the famous Fourth Form Room, with the Names of great Harrovians carved in the Panels: The Old Schools.

A Memorial of One who was Head-master for Fifteen Years: The Vaughan Library; containing also Portraits and Relics.



Recently enlarged by a Transept in Memory of Old Harrovians who fell in South Africa: The Chapel.

Set down to be seen by the King during his Visit to Harrow School: The Speech Room.

Two of the scattered Structures which make "The Hill": The Vaughan Library and the Chapel, seen from the Terrace.

THE GREAT SCHOOL FOR WHICH JOHN LYON OBTAINED A "CHARTER FIRM AND FREE" IN 1571: HARROW SCHOOL.

The King's programme for the month of June of this year includes his Majesty's first visit to Harrow School, and when the engagement was fixed, it was determined that, having received an address, he should inspect the Vaughan Library, the Speech-Room, and the historic Fourth Form Room, and, while in the Speech-Room, be entertained to a "house singing." Harrow dates its official life from 1571, when John Lyon obtained a "Charter firm and free" from Queen Elizabeth; but there are a number who believe that Lyon re-founded and endowed a school which had been established under ecclesiastical patronage from Saxon times.

SUPERSTITIONS OF THE PAST: CONSULTING THE BOOKS OF PROPHECY.

DRAWN BY ANDRÉ CASTAIGNE.

IN THE HOUR OF CALAMITY: SEEKING RITES OF EXPIATION FROM THE SIBYLLINE BOOKS

Amalthæa, the Cumæan Sibyl, offered her nine books to Tarquin the Proud, who refused to purchase them, whereupon she consigned three of them to the flames. Then, after twelve months had passed, she offered the remaining six, asking the same price as before. Again she was met with refusal, and she burnt three more of them. Another twelve months elapsed, and she offered the last three, still asking the price originally demanded for the nine. This time the three books were bought. Then, according to Livy, Amalthæa disappeared. The three books saved were kept in a vault below the temple of Jupiter Capitolinus. When the Capitol was burnt in 83 B.C. these books fell victims to the flames, but a new collection of Sibylline sayings was made. Augustus transferred them to the temple of Apollo on the Palatine, where they remained until about 405 A.D. In time of great calamities they were consulted for prescribing rites of expiation.

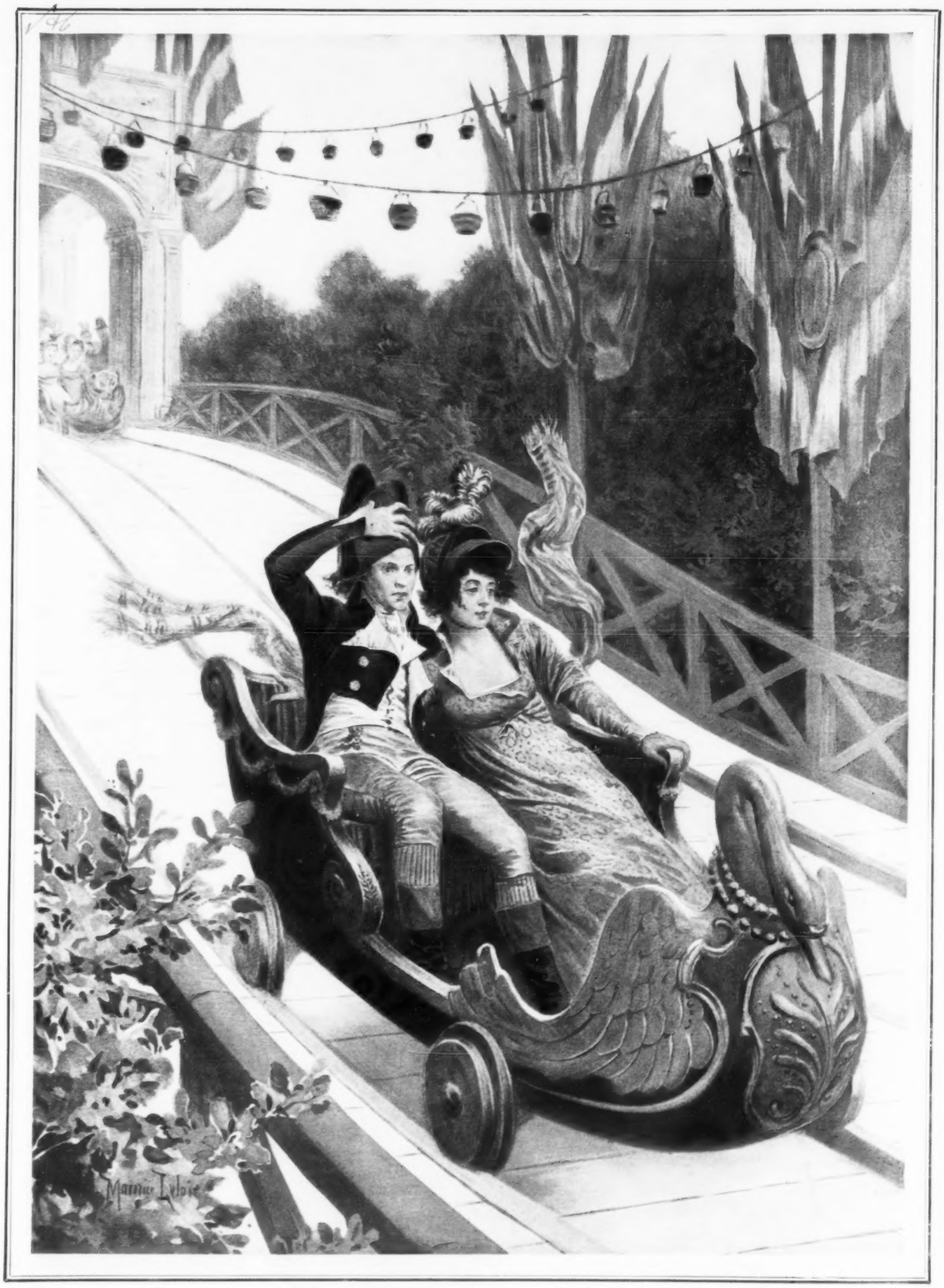
SUPERSTITIONS OF THE PAST: SHE WHO LED VIRGIL TO THE SHADES.

DRAWN BY ANDRÉ CASTAIGNE

THE MOST FAMOUS OF FORTUNE-TELLERS IN HER CAVE: CONSULTING THE CUMÆAN SIBYL.

Amalthæa, the Cumæan Sibyl—she who is said to have been the conductor of Virgil to the Infernal Regions—dwelt in a cave in Cumæ, in ancient times a city on the coast of Campania, some ten miles west of Naples. The place was founded somewhere about 1000 B.C. by a Greek colony from Cyme, in Eubœa, and was one of the chief Greek cities of Italy for many years. The dwellers in it founded both Naples and Pozzuoli. Eusebius is very definite in assigning its foundation to 1050 B.C., and although it may be questioned whether this is historical, there are few, if any, doubts as to the tradition told by Strabo that Cumæ was the first Greek settlement in either Italy or Sicily. From it the Romans learned the use of the alphabet. Under Rome it decayed, despite the fact that Cicero and other famous men chose to live there. She of Cumæ is the most renowned of all Sibyls.

Summer Sports: "Side-Shows" of Other Days.



THE MOUNTAIN RAILWAY AS IT WAS: THE FIRST "MONTAGNE RUSSE," 1799.

From the picture by Maurice Leloir. This picture is published by the Maison Devambez, as an engraving in colour, under the title, "Sports d'Autrefois: La Première Montagne Russe, 1799."

Summer Sports: "Side-Shows" of Other Days.

THE "CAPTIVE" AS IT WAS: THE FIRST GAS-BALLOON, 1787.

From the picture by Maurice Leloir. This picture is published by the Maison Devambez, as an engraving in colour, under the title: "Sports d'Autrefois: Les Premiers Ballons à Gaz, 1787."

THE WOODEN O: SHAKESPEARE'S SUMMER THEATRE.

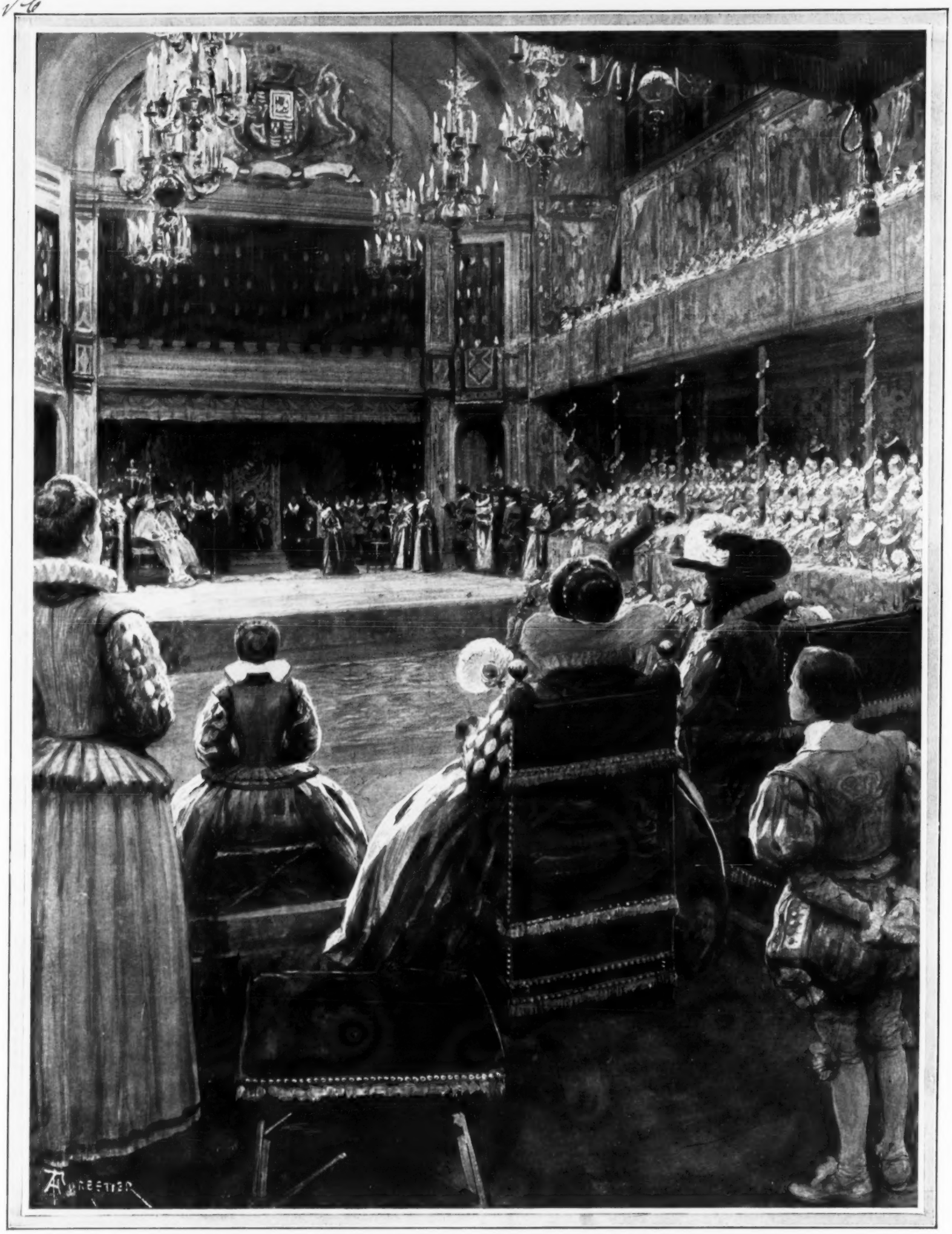
RECONSTRUCTION BY OUR SPECIAL ARTIST, A. FORESTIER.

OUTSIDE THE FIRST OF THE GLOBE THEATRES: THE AUDIENCE ARRIVING AT THE PLAYHOUSE SHAKESPEARE DUBBED A COCKPIT.

The original Globe Theatre, which was built in 1599, was burnt down in 1613, possibly fired by sparks from a cannon used in one of the productions. A new structure of the same name took its place. The playhouse, being open to the weather, was only a summer theatre; in winter plays were given in the Blackfriars. In 1614, and until his death, Shakespeare owned one-fourteenth of the Globe and one-seventh of the Blackfriars. The market value of the former theatre in that year has been estimated as £4200, and that of the Blackfriars as £1100. The shape of the theatre, of course, gives point to the Shakespearean lines: "Can this cockpit hold the vasty fields of France, or may we cram within this wooden O the very casques that did affright the air at Agincourt?" To quote Mr. Charles Hastings' "The Theatre": "In Shakespeare's time, the performances probably took place in the afternoon. The entrance to two of the theatres was only one penny; this, however, merely gave right of entrance to the pit, where everyone had to stand. To get into the galleries cost another penny, and a comfortable seat required the outlay of a third." Mr. Forestier's reconstruction is in agreement with Mr. Poel's model.

BY SHAKESPEARE'S COMPANY OF "KING'S SERVANTS": A "COMMAND."

DRAWN BY A. FORESTIER.



WATCHING HIS GREAT-GRAND-UNCLE: KING JAMES I. AT A PERFORMANCE OF "KING HENRY VIII." IN WHITEHALL PALACE.

Writing in the "Times" not long ago, on the Tercentenary of the production of "The Tempest," in the old Banqueting-House of Whitehall Palace, by Shakespeare's Company of his Majesty's Players, Mr. Ernest Law said: "At the disposal of the actors were all the properties, scenery, and dresses of the Revels Office, and all the resources and contrivances invented by Inigo Jones for the Royal Masques. . . . Already even in the time of Queen Elizabeth, as well as in the earlier years of James I., before the full influence of the elaborate spectacular Court Masques had made itself felt, the mise-en-scène at the Palace was the very antithesis of that mere platform, entirely bare of any scenery or accessories, and devoid of all mechanism, imagined for us by some critics as the invariable condition under which all Shakespearean representations took place until the suppression of the theatres in 1642. . . . The lighting was by means of candelabra, candle-rings, and 'fairy-lights' innumerable, hung on wires stretched from rafter to rafter of the roof."

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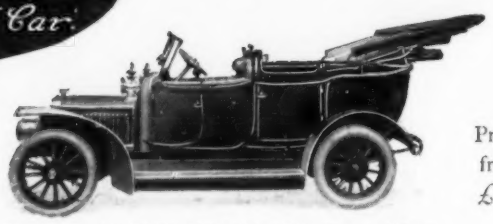

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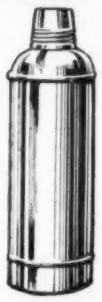

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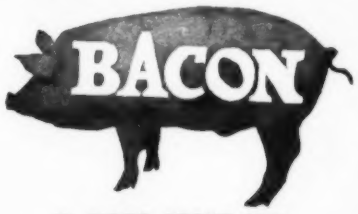

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